

September/October Books

The Art of French Glass 1860-1914

JANINE BLOCH-DESMANT
300 illustrations, 118 in colour 11x9 ins. (28.0x22.9 cms.)
ISBN 0 500 23322 5 £15.00 September 22

Coffee Houses of Europe

INTRODUCTION BY GEORGE MIKES
PHOTOGRAPHS BY MANFRED HAMM
99 illustrations in colour 10x10 ins. (26.5x26.5 cms.)
ISBN 0 500 54063 2 £15.00 September 22

Attitudes to Class in the English Novel

From Walter Scott to David Storey
MARY EAGLETON AND DAVID PIERCE
8x5 1/2 ins. (20.3x13.4 cms.)
First edition in paperback
Paperback ISBN 0 500 52002 X £3.95 September 29

Chronology of the Ancient World

E. J. BICKERMAN
8 figures and 11 tables 8 1/2 x 5 1/2 ins. (21.6x13.8 cms.)
Aspects of Greek and Roman Life
First edition in paperback
Paperback ISBN 0 500 27151 8 £4.95 September 29

Egyptian Art

In the days of the Pharaohs
CYRIL ALDRED
199 illustrations, 20 in colour 8 1/2 x 5 1/2 ins. (21.0x14.9 cms.)

World of Art Library

Hardcover ISBN 0 500 18180 2 £7.95
Paperback ISBN 0 500 20180 3 £3.95 September 29

The Florence Baptistery Doors

INTRODUCTION BY KENNETH CLARK
PHOTOGRAPHS BY DAVID FINN
COMMENTARIES BY GEORGE ROBINSON
321 illustrations, 42 in colour 11 1/2 x 9 1/2 ins. (30.0x24.0 cms.)
ISBN 0 500 23313 6 £25.00 September 29

How Do You Know Who You Are?

DEREK AND JULIA PARKER
191 illustrations 9 1/2 x 7 1/2 ins. (23.2x18.1 cms.)
ISBN 0 500 01235 0 £6.95 September 29

Israel Observed

An Anatomy of the State
WILLIAM FRANKEL
9 1/2 x 6 1/2 ins. (23.2x15.5 cms.)
ISBN 0 500 01247 4 £7.95 October 2

Afghanistan

TEXT AND PHOTOGRAPHS BY ROLAND AND SABRINA MICHAUD
102 colour illustrations and 1 map
10 1/2 x 11 1/2 ins. (26.0x29.8 cms.)
ISBN 0 500 54067 5 £18.00 October 6

The Book of Kells

SELECTED AND INTRODUCED BY PETER BROWN
48 pages and details in colour and 3 black and white
illustrations 9 1/2 x 7 1/2 ins. (24.7x19.0 cms.)
Hardcover ISBN 0 500 23326 8 £8.50
Paperback ISBN 0 500 27192 5 £4.95 October 6

Early Views of India

The Picturesque Journeys of Thomas and William Daniell,
1786-1794
MILDRED ARCHER
258 illustrations, 33 in colour and 3 maps
10 1/2 x 8 1/2 ins. (27.0x21.6 cms.)
ISBN 0 500 01238 5 £16.00 October 6

Gustav Klimt Erotic Drawings

HANS H. HOFSTÄTTER
11 full colour and 25 two colour illustrations
16 x 12 1/2 ins. (40.5x31.0 cms.)
ISBN 0 500 23320 9 £60.00 October 6

The Language of Graphics

EDWARD BOOTH-LIBBORN AND DANIELE BARONI
1,000 illustrations, 533 in colour
11 1/2 x 8 1/2 ins. (28.3x21.7 cms.)
ISBN 0 500 23319 5 £17.50 October 6

A Humument

A Treated Victorian Novel
TOM PHILLIPS
7 x 4 1/2 ins. (17.6x12.5 cms.)
ISBN 0 500 09146 3 £12.00 October 13

The Thames and Hudson Manual of Typography

RUARI MCLEAN
188 illustrations 9 1/2 x 6 1/2 ins. (24.1x15.9 cms.)
Thames and Hudson Manuals
Hardcover ISBN 0 500 67022 6 £8.95
Paperback ISBN 0 500 68022 1 £4.95 October 13

Thames and Hudson

THE TIMES LITERARY SUPPLEMENT

AUGUST 22 1980

contents

JOHN BAYLEY JONATHAN PRICE	Helen Vendler: Part of Nature, Part of Us Among My Souvenirs (poem)	Modern American Poets	504
KVUIL FETTERSON	A. G. Cross: "By the Banks of the Thames" - Russians in Eighteenth-Century Britain		
ISAURE DE MAHAHIA	J. Michael Little: 'The Service City' - State and Townsman in Russia, 1600-1800	Author (poem)	50
GEORGE FREY GRIGSON	Fiction		
GAIL STRAWSON	Brinn Allis: Morem's Other Island		
U. A. N. JONES	Simon Raven: An Inch of Fortune		
SANDRA SALMANS	Scott Semmer: Neering's Grace		50
R. S. FRAWER	Alexander Sesonke: Jenn Memoir - The French Films 1924-1939		52
GEORGE MARSHALL	Polyvios G. Polyvios: The Equal Protection of the Laws		
O. O. RAPHAEL	Peter Stein: Legal Evolution - The Story of an Idea		
MARISA CREMONA	Bernard Rudden and Derrick Wyatt (Editors): Basic Community Laws		52
EUGEN WEFER	Richard Cobb: Promenades		
MICHAEL ALANSON	Robert Muir: The English Village		
	John Hadfield (Editor): The Shell Book of English Villages		
	David I. A. Steel: A Lincolnshire Village		5
RAYMOND ACKENDEN	Commentary		
JEREMY TREKOW	The Life of Galileo (Olivier Theatre)		
HEMMING LEE	The ethics of translation		
	Acis and Galatea (Waterside Studios, Hammersmith)		52
DONALD DAVIE	Rene Hogue (Editor): Dai Greatcent - A Self-Portrait of David Jones in his Letters		
	John Mithras (Editor): Introducing David Jones		52
	To the Editor		
	Among this week's contributors		
	Author, Author		52
BRIAN BOWEN	Edward M. Spiers: The Army and Society 1815-1914		
PETER GELLION	Patrick Beatty: Very Special Admiral		52
OLIVER TAYLOR	Kenneth MacLellan: The Theatre of Aristophanes		
DAVID HUNT	William R. Biers: The Archaeology of Herce - An Introduction		
JOHN GIBLIN	Jean-Pierre Vernant: Myth and Society in Ancient Greece		
D. M. THOMAS	The Wolf-Man (poem)		52
JEREMY HANSEN	John L. McInerney: Hitler's First Foreign Minister		
ALAN KERR	Thomas L. Sakymster: Hungary, the Great Powers, and the Danubian Crisis 1936-39		
	Gyula Jandics: Hungarian Foreign Policy 1919-1945		52
CARMON BLACKBURN	Winston Davis: Toys - Magic and Exorcism in Modern Japan		
C. R. DAVIES	Walter Hahn: The Religions of Mongolia		
FRANCIS FOWARD	Michael R. Williams: The Venerable English College Rome		52
MARTIN COOPER	Jean-Jacques Eigeldinger (Editor): Chopin en parades élèves		
MICHAEL TAYLOR	Karen Mennet: Alban Berg		
KENNETH SIMPSON	Bernard Hainbow: John Curwen		
RICHARD LANGHAM-SMITH	Robert Orledge: Gabriel Fauré		52
S. W. BLACKBURN	J. L. Mackie: Hume's Moral Theory		
NEIL TENNANT	Nicholas Roscher and Robert Brandom: The Logic of Inconsistency		
DONALD MITCHELL	Herbert A. Simon: Models of Thought		52
JAMES CAMPBELL	Fiction		
PHILIP STUGGESS	Scottish Short Stories 1980		
CRAIG GROWN	MacDonald Harris: The Treasure of Salmic Fay		
SAVAK ALTIMAL	Richard Gordon: The Private Life of Jack the Ripper		
LOUIS BURNARD	Arnold De Borchgrave and Robert Moss: The Spike		
	Ian Cochrane: F for Ferg		52

Fifty years on . . .

The TLS of August 21, 1930, included a review of J. F. Priestley's *Angels in Marble*.

Mr J. F. Priestley's new novel spans with an admirable prologue, a steamship of 3,500 tons, from the Baltic, arrives alongside a Thames wharf. A massive man with bushy eyebrows and a tremendous nose comes on deck to survey the scene and answer the challenge of the great city from which he had long been absent. This is Mr James Golspe, a convivial, unscrupulous soldier of commercial fortune. He has arrived to make some money, carrying the solo agency for a cheap line of Baltic liners and yachts. Unhappily by ill-luck of more acrid Mr Golspe's lippings on the "good old rabbit warren," as he cheerfully describes it in the captain's hospitable cabin.

The remainder of the novel describes the result of this impact upon the small number of lives of which consists the firm Twigg and Derwentham, Angel Pavement, E.C. Golspe's breezy arrival out of the

blue stimulates the one cell in London's vast, murky hive to unexpected activity. A drooping trade in 'inlays and veneers' is suddenly revived; but, for Mr Priestley's purposes, commercial activity is only a motive force. His aim is to show us what have Mr Golspe's sudden arrival, followed shortly by that of his equally unprincipled and vicious daughter Lena, causes in the lives of Mr Derwentham, the ineffective but cooed owner of the business, of the humble, timorous Mr Smooth, the devoted cashier, of Miss Lillian Mayfield, the contemptuous middle-class typist, of Turgis, the unprincipled and lonely young clerk who acts for romance, and Stanley, the office boy . . .

There is no moral, then: in fact, there is but a rudimentary plot. This is the weakness in Mr Priestley's technique as a novelist. He does not set his characters to interact upon each other: no steady current sweeps them or the reader from the beginning to the end. His virtues are analytic, descriptive,

expansive. He has, and displays, an unusual sympathy for types and his fellow-men. While he is following them in their dwellings, his daydreams, their inner fears and outer braveries, their hampered circumstances, their conversation, everything that makes their individual quality, his performance is admirable. Some readers may protest against his unwillingness to hurry, remarking that, for instance, the desultory conversations of Miss Mayfield with her friends in the field with her friends in the field . . . yet none, even the most capricious, could deny that these characters are true and living, neither over-subsidized nor deformed by caricature. Moreover, Turgis and Smooth are more than living: they are genuine creations. Mr Priestley's power of observing and depicting the multitudinous facets of everyday life or the human and tragicomic of the unadorned English small is a special report and the collector of *Angels in Marble* still hamper the novelist.

The cultivation of impoverishment

By John Bayley

HELEN VENDLER:

Part of Nature, Part of Us
Modern American Poets
376pp. Harvard University Press. £9.
0 671 65475 7

One feels inclined to say: life is bad enough but not quite so bad as it becomes in certain kinds of modern American poetry. Where now is the poetry of feigning, of splendid inventions and devices, the poetry that not so long ago could turn "five dead wat nuns" as a reviewer recently remarked, into wild waters? To be sure, with its splendid marches, to breathe in his old fire glances. The art of inventing in poetry, which is what Shakespeare meant by "feigning", was designed—whether consciously or not—to solve the reader with ingenuity and pretended beauty, to tell him what Keats fervently if embarrassedly called "the most heart-rending things". The poetry of invention is always a colour. And maybe it is harder to escape from than the poetry of impoverishment. I am aware, the poetry that only wants to offer something bleak, meagre and true, what Helen Vendler calls "an interior state clarified in language". The consciousness of Elizabeth Bishop, or Louise Glück, would have rendered these poems as just very wet, very dead: but out of the accuracy with which they registered the wetness and deadness, the inevitable sadness that right language brings would none the less have come.

It remains true, however, that some kinds of poetry cheer us up more than others: there remains a distinction between the comic and the tragic. The comic is a language realized on poetry, and the sort of world in which it is directing our attention. This distinction may not exist for structuralists, but it does for the ordinary reader. Life, in modern American poetry, does seem a gloomy affair, and gloomy because almost wholly interiorized, the soul living up in clouds of nerves and arteries and veins. "Day by Day" (as Lowell called his last collection), the remorseless and obsessive concentration of words on experience goes on; the exorcism

of the labour, like an automatic manufacturing process, monitored by micro-chips, becomes its own point and justification. Berryman is the same. The manic misery is life-enhancing, of course, in its own obsessed way—awful but cheerful—as Elizabeth Bishop calls any domestic scene—and creates something that never existed before, but it is also claustrophobic. Its air of reality oppals us even while, as reality, it cannot wholly convince.

The paradox there, perhaps, is that consciousness is not best represented in poetry by the technical that suggest they are representing it most closely. Our persistent illusion is of literature coming always closer to life, coinciding with the feel, tempo, continuity of it. The poet also needs this sense of being just about to break through, the right words producing the exact sense of being, as it is. He needs it, and his reader responds to it, however illusory it may be. It is significant that structuralism can be seen, in this context, as an attempt—in protest against this aspect of modernism—to lay once and for all the ghost of "life" in literature, as something which literature actively to come close to. The structuralist shows that all that is in question is a verbal code, relating to other verbal codes; but the poet, and his reader, know that looking in the heart and writing is a way of getting close to life. And in each generation, and to its readers, this closeness will seem to have come about as far as it can come. Take Frank O'Hara's poem about a gay-brother, "At the Old Place".

Joe is restless and so am I, so restless.
Button's buddy line frames
the "LCT" of "LCT".
Across the bar. "Yes" I cry, for
my soul delight. (Fool! Fool!)
"Come on!"
Through the streets we skip like
swallows.
Howard malingers. (Come on,
Howard.)
Malingers. (Come on, J.A.) Dick
malingers. (Come on, Dick.) Alvin
dances ahead. (Wait up,
Alvin.) Jack, Paul and someone
don't come.

Down the dark stairs drifts the
steaming chlo-cha. Through the urine and
snipe we charge
to the floor. Wreathed in Ashes'
orms I glide.

(It's heaven!) . . .
This expresses, and most happily,
an animation and enjoyment—as I, love-
laced, poem "Gustonia dancing"
does—but it also assumes it is that
animation, an echo of it in words.
It is very characteristic of modern
American poetry that more it
enjoys living the more conscious it is
of what this might mean as a
theory of poetry. O'Hara to vary
clear about what he is doing:

I don't think my experiences are
clarified or made beautiful for
myself or anyone else; they are
just there in whatever form I can
find them. . . . It may be that
poetry makes life's fabulous
events tangible to me and restores
their detail.

O'Hara also remarks, rather sur-
prisingly, that it's depressing when
you feel you relate more impor-
tantly to poetry than to life.
Honest remark, which Yeats himself
would hardly have dared to make,
at least in that form, and which
goes oddly with the business of
putting the gay-brother in the
tively into words. Like Lowell and
Berryman, O'Hara is well aware that
his apparent obsession with the
momentary and actual in living is
really an obsession with the tech-
niques and machinery of poetry.

It is the same with ideology. You
dispute with it entirely and find
you still have it so your hands,
you give it a name—"Personism".
It was founded by me after lunch
with Lol Jones, a day in which
I was in love with someone (not
Lol by the way, a blond). I went
back to work and wrote a poem
for this person. While I was
writing it I was realizing that it
I wanted to, could use the tele-
phone instead of writing the poem,
and so Personism was born.
Plus ça change. The telephone
apart, contacts used to get written
this way, or rather it became the
convention that this was the way
they were written. Conventions, like
the verbal code, evolve like the
twist just when you might think
you are catching life in the raw.
Still, there are differences. Like

Berryman, O'Hara has the throw-
away humour of the moment,
humour which if the poem is good
enough becomes as imperishable as
its fragments. "Life, friends, is
boring. We must unt say sn." And
that humour so engagingly in-
voked by Berryman is humour in
poetry, not in life, as is the process
of "going to pieces".
Women, cigarettes, liquor, need
need need
until he went to pieces.
The pieces sat up & wrote. They
did not heed
their piece-dome but kept very
quietly on
among the chess.

What is funny and moving about
that is also what has always been
true: that the disintegrating poet
cannot help but produce unsatis-
fying verbal patterns. Difference
is never in the basic philosophy of
art but in the poet's attitude to
consciousness and experience, and
thus to style.

How strange, that all
The terrors, pains, and early mis-
eries,
Regrets, vexations, lassitude, inter-
fixed
Within my mind, should ever have
born a part,
And that a needful part, in making
The calm existence that is mine
when I
Am worthy of myself.

Wordsworth assumes that the calm
out of which the poem eventually
apports to proceed is the proper
thing for the poetic consciousness,
just as it is equally proper to recog-
nize the detritus in which the con-
sciousness was born, and which made
them possible. To stay with the
detritus produces a different kind of
style, the style of a Berryman or an
O'Hara for instance, but nothing else
has changed very greatly. How
could it?
Naturally a good American critic
like Helen Vendler is more inter-
ested in differences than resemblances
in analysing the newness of today's
American poetic sensibility. Of
Frank O'Hara she writes:
"The wish not to impute signifi-
cance has rarely been stronger in
lyric poetry. It happened, it went
like this. I've never, why is it worth
recording? Because it happened.
Why is it worth recording? Because
it happened. Because what else is

there to record. And why should
we want to read it? Because what
else is there to know except what
has happened to people? Such a
radical and dismissive logic flows
the whole male world and its
relentless demand for ideologies,
causes and systems of signifi-
cance.

That is worth pondering, even if
one cannot entirely agree with it.
The cultivation of impoverishment
in American poetry certainly takes
many forms, from the clerical visions
and precisions of Wallace Stevens
to the self-absorption of Berryman
and the concentration of Sylvia Plath
or Louise Glück on elemental female
awareness. The implication is that
gay people, like women, have un-
needed for anything in the creation
of poetry but the simplest immedi-
acies.

But everything Helen Vendler
writes is worth pondering. She is
certainly the most thoughtful and
humane, as she is the least system-
bound, critic of poetry now writing
—professionally writing one might
say—for her examination of a poet
is always as absolutely business-like
and thorough as it is sympathetic.
Like that of a really good doctor, all
these pieces were done as reviews,
or in poetry magazines, but the ob-
ject of the book is to give a com-
prehensive and highly authoritative
picture of the American poetry scene
today. There is nothing bity about
the technique: the whole sweep of
her survey is sure and purposive,
and coming to the end of the book
one feels that a number of really
significant generalizations have
been made about the nature of the
American poetic phenomenon, and
the way it relates to the American
consciousness.

As one would expect of a critic
who has written the best detailed
study of Wallace Stevens's poetry,
as well as one of the best on George
Herbert's, her individual insights
are unsurpassed in their power at
showing something unexpected and
underlying in a poetry's unpre-
tensions. Thus in her essay on Marianne
Moore, which appeared in the *New*
Yorker, she demolishes once and
for all the image of a poet who
likes to stand with her head as one
side and intaglio or contemplate a
pattern, a fabric, an animal, Marianne
Moore's creatures are states of mind,
and defences against the threats and

New books from CAMBRIDGE UNIVERSITY PRESS

The Idea of the Symbol

Some nineteenth century comparisons with Coleridge
M. JADWIGA SWIATECKA O.P.
The term 'symbol' has become so widely used that it has
acquired a host of contradictory meanings. In this
interdisciplinary study Sister Jadwiga pin-points and
clarifies some of the imprecisions of its usage and the
questions it raises. £11.50 net

Reform and Resistance in the International Order

IAN CLARK
Ian Clark is concerned with the nature of international order
since 1815, in terms of both ideas and practice, and is
especially interested in the possibilities and problems for
reform of that order. This book introduces students to some
of the central issues of international politics and places
current debates about future trends in their historical
perspective. Hard cover £12.50 net
Paperback £3.95 net

William Wilkins 1778-1839

R. W. LISCOMBE
This is the first biography of William Wilkins, the Regency
architect, whose reputation once rivalled that of Nash, and
who is perhaps best known today as the designer of the
National Gallery.
... excellent on the endless professional squabbles of the
day, in which Wilkins gave as good as he got...
Sunday Telegraph £22.50 net

Threshold of a Nation

A study in English and Irish drama
PHILIP EDWARDS
Philip Edwards has had the original and interesting idea of
examining the English drama of Shakespeare's time and the
Irish drama of Yeats's time under the same light. His approach
is so fruitful that one can only wonder why it was never tried
before. . . . Our understanding of both . . . is greatly enriched
and extended by this unusual view of them in relation to each
other. The Times Literary Supplement £10.75 net

Sport in Soviet Society

Development of Sport and Physical Education in
Russia and the USSR
JAMES RIORDAN
"This must be the definitive book on the subject."
The Economist
"There has never been a book about sport like this."
Soviet Studies
Soviet and East European Studies Paperback £5.50 net

The Lumbee Problem

The Making of an American Indian People
KAREN I. BLU
Professor Blu examines how the Lumbee Indians have
maintained their distinctiveness, and shows that, in carving
out a third niche for themselves in a racial system, they
have demonstrated that the Southern racial structure has
been more flexible than is often suggested.
Hard cover £18.00 net
Paperback £4.95 net
Cambridge Studies in Cultural Systems

Paperback edition

The Peasant and the Raj

Studies in Agrarian Society and Peasant Rebellion in
Colonial India
ERIC STOKES
"It was high time for us to have a collection of these dozen
studies by Eric Stokes. They combine great learning in a
field intensively explored at last, with rigorous critical
standards, subtle analysis and ingenious hypotheses."
The Times Literary Supplement
South Asian Studies Paperback £5.95 net

Paperback edition

The Shorter Science and Civilisation in China: I

An Abridgement of Joseph Needham's Original Text
by COLIN ROMAN
"... a splendid orientation to the cultural matrix of science
and technology."
Nature
Paperback £5.75 net

Cicero: Select Letters

Edited by D. R. SHACKLETON BAILEY
This selection concentrates on Cicero as man and writer and
on his relationship with his contemporaries, but the volume
also includes letters which deal with people and events of
special significance in this turbulent period.
Hard cover £18.50 net
Paperback £5.95 net
Cambridge Greek and Latin Classics

CAMBRIDGE UNIVERSITY PRESS
P.O. Box 110, Cambridge CB2 3RL

to the editor

Linguistics

Sir,—In the course of one professional lives we work many thousands of undergraduate essays on linguistic topics. Occasionally one encounters an essay written in much the style of T. F. Walworth's review of books by Roy Harris and Geoffrey Sampson in your issue of July 11. Typically such an essay is the product of a mature student in their first term, someone in middle age with no formal academic training but with years of unstructured reading behind them. The characteristics of such an essay are all present in this review: gratuitous Latinisms; a rag-bag of references to Einstein, Schopenhauer, Popper, etc.; many assertions but no arguments; and potential grounds in prejudice rather than analysis.

We will content ourselves with four illustrations of the quality of Mr. Walworth's review:

(1) "Harris, Sampson and Chomsky are all concerned with what is known in the field as Sociolinguistics and Psycholinguistics."

(2) "Chomsky's incredible thesis that syntax is genetically determined."

(3) "Nor is it possible to separate syntax from semantics, since syntax is integral to language which is semantic by definition."

(4) "The remarks about Lorenz in the penultimate paragraph. These are completely irrelevant to the books under review."

It is hard to reply publicly to a review which is as bad as this since there is little printable to say about it. However, we hope that you will bear our comments in mind next time the outlandish ramblings of T. F. Walworth appear on the editorial desk.

GERALD GAZDAR,

NELI SMITH,
The Linguistics Association of Great Britain, School of Social Sciences, University of Sussex, Falmer, Brighton BN1 9QN.

'Flaubert and the English Governess'

Sir,—With respect, the nature of the relationship between Flaubert and Juliet Herbert (Anita Brooker, TLS August 8) does not turn on the discovery of letters between them. It is clear that at least some were written, if only to arrange meetings etc, but if they were letters between friends, Flaubert—who kept everything except intimate letters—would certainly have kept them. It is the very absence of these letters that makes the relationship, as it is in the review, so inconceivable. Flaubert visited London three times (and meant to visit for more), and he was in the city of London in 1871, as he is referred to in the review as being in Paris in 1871 as his "chère compagne" and also "like Browning" in the review. It is not inconceivable that he visited London three times, and he was in the city of London in 1871, as he is referred to in the review as being in Paris in 1871 as his "chère compagne" and also "like Browning" in the review.

It is not inconceivable that he visited London three times, and he was in the city of London in 1871, as he is referred to in the review as being in Paris in 1871 as his "chère compagne" and also "like Browning" in the review.

It is not inconceivable that he visited London three times, and he was in the city of London in 1871, as he is referred to in the review as being in Paris in 1871 as his "chère compagne" and also "like Browning" in the review.

It is not inconceivable that he visited London three times, and he was in the city of London in 1871, as he is referred to in the review as being in Paris in 1871 as his "chère compagne" and also "like Browning" in the review.

It is not inconceivable that he visited London three times, and he was in the city of London in 1871, as he is referred to in the review as being in Paris in 1871 as his "chère compagne" and also "like Browning" in the review.

Alexandria

Sir,—I would you permit me to inquire upon the good nature of your readers with a question? It is a small matter but a vexatious one. Recently an English publisher asked me to preface the Alexandria Guide of P. M. Farber. I replied that I had already done so some ten or fifteen years ago, for an American paperback. This duly appeared, I saw and humbled a copy with my preface. The little note even earned the approval of Farber, for he gave me a kindly passing mention as a "late lover of the city". No trace of this preface could be found; publishers in the United States, both paperback and hardback, deny the existence of such a preface. Nor does it figure in any bibliography devoted to my work. Disappearance is so complete that the English publisher is coming to believe that I am cunning; and yet... despite old age and the odd slipped cog of memory, I cannot have dreamed up this preface. I would be so grateful if its existence could be signalled—and even more for a photocopy of the same. It was very short.

HERMIA OLIVER,
26 Matham Road, East Molesey, Surrey.

John Cowper Powys

Sir,—I think if either John Cowper Powys or professional philosophers would acquiesce in the description of him as a moral philosopher (Isabel Colegate's review of *Belinda Illuminatory's* *Recollections of the Powys Brothers*, TLS August 1), I will, however, not to express opinions but to correct errors of fact.

It is true that after giving up farming in Suffolk T. F. Powys moved to Dorset, where he lived in the same place but not always in the same place as your review may mistakenly surmise from the reference in the review to his house ("a hideous red-brick box with ugly windows"). T. F. Powys lived at Dorset for a short time, then at East Chaldon which he is of course associated with, and finally at Monmouth.

More seriously at fault is the statement that John Cowper Powys spent the larger part of most years between 1934 and 1963 in America. This is not true. He spent his last years in America, but not for most of his life.

FOREVER in *Scrutator's* Magazine in April 1935, and reprinted in the current issue of the *Powys Review* J. C. Powys looks back over his thirty years spent in America, the years which "from thirty to sixty" he observes, "cover my career which is generally known as a man's journey."

Yours faithfully,
T. J. DUFFY,
Avis Building, The University of Sussex, Falmer, Sussex BN1 9QN.

John Skelton

Sir,—I am writing in response to Anne Spenceley's letter in your issue of August 1.

I am delighted to say that we have recently had delivered the typescript, which is now in preparation for publication in the *Penguin English Poets* (edited by Christopher Ricks), of a complete poem of Skelton, in unadorned spelling, with a comprehensive introduction, edited by Professor John Sculthorpe of the University of Dublin.

PETER CARSON,
Penguin Books Ltd, 536 King's Road, London SW10 0UH.

Andrew Lang and the SPR

Sir,—In his letter (August 13) on one of the reviews of Trevor Hall's two books Mr. Roger L. Green states that Andrew Lang was a founder-member of the Society for Psychical Research in 1882. Since he was only elected to membership of the Society in March 1904 I find this statement difficult to understand.

ERIC J. DINGWALL,
171 Marina Court, St Leonards-on-Sea, East Sussex.

Stuart Holliday's *UnCommon Market*, which was reviewed by Andrew Lang in his TLS of August 13, is also published by Macmillan as a paperback at £2.95.

Punditry

Sir,—In his review (July 25) of *The Rise of Architecture* by Sir John Crook attempts to write a wodge between the two which he thinks are the two opinions and are therefore two by W. G. Sebald. He says as far as to suggest that the charge as shallow and would point out that all the opinions, that I regard as one person, and that the "pundit" derives from the Greek, meaning "skilled".

MAURICE WARR,
Petersham, Cambridgeshire.

The Theatre of Erwin Piscator

Sir,—Nicholas Shrimpton asks his review (July 25) of *The Theatre of Erwin Piscator* by Erwin Piscator the suggestion that "it would be good to know in more detail what became of this eccentric and unorthodox talent in his last and least troubled years".

JOHN WILKINSON, critical biography, *The Theatre of Erwin Piscator* (Erwin Piscator, 1978, £12), supplies this detail to perfection.

NICK HERN,
Eyre Methuen Ltd, 11 New Fetter Lane, London EC1P 3EE.

Geoffrey Phibbs

Sir,—Julian Symonds wrote that the pseudonym *Phibbs* was used by Geoffrey Phibbs's only published collection of poems. Now (August 8) J. Howard Woolner writes that *Phibbs* had been published in 1927 and withdrawn from publication. The *Fig Leaf* was said to be right. The *Fig Leaf* was printed, copies went out for review, the author gave some away (I have the copy in mine) and the book was withdrawn before publication.

JOHN BAYLEY is Warton Professor of English at the University of Oxford.

C. R. BAWORTH's *The Modern History of Mongolia* was published in 1968. S. W. BLACKBURN is the author of *Reason and Prediction*, 1973.

CAROLINE BLACKBURN's books include *The Catfish How: a Study of Shamanistic Practices in Japan*, 1975.

BEIAN BOMI is Reader in War Studies at King's College, London.

MARTIN CHURCH's books include *Idios and Alchemy*, 1966, and *Seethoven, The Last Decade*, 1970.

MAURICE CHURCH is lecturer in Law at the City of London Polytechnic.

DONALD DAVIS's most recent collection of poems is in the *Stopping Time*, 1977.

JOAN ORMAN is Reader in Russian at the School of Slavonic and East European Studies, London.

FRANCIS EDWARDS's *The Rhebothen* was published earlier this year.

JOHN GARDINER is Professor of Greek at the University of Bristol.

PETER GARDINER's books include *A Study of British Defence Problems, 1915, and Crisis Campaign*, 1974.

SIR HAVIL HUNT is the author of *A Day at War*, 1916, and *On the Spot*, 1975.

D. A. N. JAMES's novels include *Never Had It So Good*, 1963.

JOHN LEE is the author of *The Novels of Virginia Woolf*, 1977.

GEORGE MARSHALL's books include *Constitutional Theory*, 1971.

MICHAEL MASON is lecturer in English at the University College London.

DONALD MITCHELL is Professor of Maritime Intelligence at the University of Edinburgh.

JEREMY NOAKES's *The Nazi Party in Lower Saxony 1921-1933* appeared in 1971.

JOHN PETERSON is the author of *The Greek Tragedy in Action*, 1975.

RUTH WHEAT's book *La Révolution Française* was published in French, 1967, and *Peasants in France*, 1977.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

Punditry

Sir,—In his review (July 25) of *The Rise of Architecture* by Sir John Crook attempts to write a wodge between the two which he thinks are the two opinions and are therefore two by W. G. Sebald. He says as far as to suggest that the charge as shallow and would point out that all the opinions, that I regard as one person, and that the "pundit" derives from the Greek, meaning "skilled".

MAURICE WARR,
Petersham, Cambridgeshire.

The Theatre of Erwin Piscator

Sir,—Nicholas Shrimpton asks his review (July 25) of *The Theatre of Erwin Piscator* by Erwin Piscator the suggestion that "it would be good to know in more detail what became of this eccentric and unorthodox talent in his last and least troubled years".

JOHN WILKINSON, critical biography, *The Theatre of Erwin Piscator* (Erwin Piscator, 1978, £12), supplies this detail to perfection.

NICK HERN,
Eyre Methuen Ltd, 11 New Fetter Lane, London EC1P 3EE.

Geoffrey Phibbs

Sir,—Julian Symonds wrote that the pseudonym *Phibbs* was used by Geoffrey Phibbs's only published collection of poems. Now (August 8) J. Howard Woolner writes that *Phibbs* had been published in 1927 and withdrawn from publication. The *Fig Leaf* was said to be right. The *Fig Leaf* was printed, copies went out for review, the author gave some away (I have the copy in mine) and the book was withdrawn before publication.

JOHN BAYLEY is Warton Professor of English at the University of Oxford.

C. R. BAWORTH's *The Modern History of Mongolia* was published in 1968. S. W. BLACKBURN is the author of *Reason and Prediction*, 1973.

CAROLINE BLACKBURN's books include *The Catfish How: a Study of Shamanistic Practices in Japan*, 1975.

BEIAN BOMI is Reader in War Studies at King's College, London.

MARTIN CHURCH's books include *Idios and Alchemy*, 1966, and *Seethoven, The Last Decade*, 1970.

MAURICE CHURCH is lecturer in Law at the City of London Polytechnic.

DONALD DAVIS's most recent collection of poems is in the *Stopping Time*, 1977.

JOAN ORMAN is Reader in Russian at the School of Slavonic and East European Studies, London.

FRANCIS EDWARDS's *The Rhebothen* was published earlier this year.

JOHN GARDINER is Professor of Greek at the University of Bristol.

PETER GARDINER's books include *A Study of British Defence Problems, 1915, and Crisis Campaign*, 1974.

SIR HAVIL HUNT is the author of *A Day at War*, 1916, and *On the Spot*, 1975.

D. A. N. JAMES's novels include *Never Had It So Good*, 1963.

JOHN LEE is the author of *The Novels of Virginia Woolf*, 1977.

GEORGE MARSHALL's books include *Constitutional Theory*, 1971.

MICHAEL MASON is lecturer in English at the University College London.

DONALD MITCHELL is Professor of Maritime Intelligence at the University of Edinburgh.

JEREMY NOAKES's *The Nazi Party in Lower Saxony 1921-1933* appeared in 1971.

JOHN PETERSON is the author of *The Greek Tragedy in Action*, 1975.

RUTH WHEAT's book *La Révolution Française* was published in French, 1967, and *Peasants in France*, 1977.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

Punditry

Sir,—In his review (July 25) of *The Rise of Architecture* by Sir John Crook attempts to write a wodge between the two which he thinks are the two opinions and are therefore two by W. G. Sebald. He says as far as to suggest that the charge as shallow and would point out that all the opinions, that I regard as one person, and that the "pundit" derives from the Greek, meaning "skilled".

MAURICE WARR,
Petersham, Cambridgeshire.

The Theatre of Erwin Piscator

Sir,—Nicholas Shrimpton asks his review (July 25) of *The Theatre of Erwin Piscator* by Erwin Piscator the suggestion that "it would be good to know in more detail what became of this eccentric and unorthodox talent in his last and least troubled years".

JOHN WILKINSON, critical biography, *The Theatre of Erwin Piscator* (Erwin Piscator, 1978, £12), supplies this detail to perfection.

NICK HERN,
Eyre Methuen Ltd, 11 New Fetter Lane, London EC1P 3EE.

Geoffrey Phibbs

Sir,—Julian Symonds wrote that the pseudonym *Phibbs* was used by Geoffrey Phibbs's only published collection of poems. Now (August 8) J. Howard Woolner writes that *Phibbs* had been published in 1927 and withdrawn from publication. The *Fig Leaf* was said to be right. The *Fig Leaf* was printed, copies went out for review, the author gave some away (I have the copy in mine) and the book was withdrawn before publication.

JOHN BAYLEY is Warton Professor of English at the University of Oxford.

C. R. BAWORTH's *The Modern History of Mongolia* was published in 1968. S. W. BLACKBURN is the author of *Reason and Prediction*, 1973.

CAROLINE BLACKBURN's books include *The Catfish How: a Study of Shamanistic Practices in Japan*, 1975.

BEIAN BOMI is Reader in War Studies at King's College, London.

MARTIN CHURCH's books include *Idios and Alchemy*, 1966, and *Seethoven, The Last Decade*, 1970.

MAURICE CHURCH is lecturer in Law at the City of London Polytechnic.

DONALD DAVIS's most recent collection of poems is in the *Stopping Time*, 1977.

JOAN ORMAN is Reader in Russian at the School of Slavonic and East European Studies, London.

FRANCIS EDWARDS's *The Rhebothen* was published earlier this year.

JOHN GARDINER is Professor of Greek at the University of Bristol.

PETER GARDINER's books include *A Study of British Defence Problems, 1915, and Crisis Campaign*, 1974.

SIR HAVIL HUNT is the author of *A Day at War*, 1916, and *On the Spot*, 1975.

D. A. N. JAMES's novels include *Never Had It So Good*, 1963.

JOHN LEE is the author of *The Novels of Virginia Woolf*, 1977.

GEORGE MARSHALL's books include *Constitutional Theory*, 1971.

MICHAEL MASON is lecturer in English at the University College London.

DONALD MITCHELL is Professor of Maritime Intelligence at the University of Edinburgh.

JEREMY NOAKES's *The Nazi Party in Lower Saxony 1921-1933* appeared in 1971.

JOHN PETERSON is the author of *The Greek Tragedy in Action*, 1975.

RUTH WHEAT's book *La Révolution Française* was published in French, 1967, and *Peasants in France*, 1977.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

JOHN WILKINSON is the author of *The Theatre of Erwin Piscator*, 1978.

MILITARY HISTORY

Why the thin red line was so thin

By Brian Bond

EDWARD AL SPIERS:

The Army and Society, 1815-1914
318pp. Longman. £9.95 (paperback, £5.75).

Haldane: An Army Reformer
240pp. Edinburgh University Press. £10.
0 85224 370 7

The main impression left by these two important studies is that Britain was fortunate to get as good an army as it did between the battles of Waterloo and Mons, given Parliament's unwillingness to spend anywhere near the going rate. Sociologists who deplore the Victorian army's lack of "professionalism" overlook the essential point that officers had to be able to draw on a substantial private income for the privilege of serving Queen and country. Army rates of pay, as established in 1806, varied from 195 per annum for an ensign to £365 for a lieutenant-colonel—rates less than half the remuneration paid to clerks of equivalent grades in the War Office. The replacement officer had to wait until January 1, 1914, before his basic rate of pay was even marginally improved.

These abysmally low rates of pay were mitigated by the purchase system, which enabled many infantry and cavalry officers to rise comparatively young to the rank of lieutenant-colonel and then sell out and retire comfortably. But there were also hazards: officers lost their purchase investment if promoted major-general, and there was no compensation for the families of officers who died holding regimental ranks. The abolition of the purchase system in 1871 did not cause any marked changes in the social composition or professional outlook of the officer corps. How could it when infantry officers still required a private income of at least £150 per annum and cavalry officers as much as £200? Even after the short campaign revealed by the South African war the government was unwilling to introduce proper salary scales: private means remained an essential requirement for a continuation in the home service.

As for the rank and file, clerical rates of pay, huddling and abject living conditions, crowded recruiting centres, and desertion commonplace. As a recruiting sergeant recalled of the 1830s, "it was only in the hounds of discipline or in the hounds of desertion that the army was kept in the ranks. A few gentlemen did in the ranks, but as an officer called of in 1830: "Those who have not actively excelled, what a barracks-room, crowded with noisy, foul-mouthed, and more or less drunken men, and at night cannot conceive what a man with a white face, a desperate feeling at such times." After three years in the ranks one gentleman, in addition to more serious degradation, had utterly lost the proper use of the letter "h". The infantryman's basic pay remained 1s per day throughout the nineteenth century, but this was so reduced by stoppages that he had to be guaranteed a minimum of 2p. At times even these rock-bottom rates compared favourably with the lowest paid clerks, who in 1900 the infantryman's 11s 6d per week was over 2s lower than the poorest paid agricultural worker in mainland Britain. There was, however, a gradual change of attitude towards the port of officers to the warfare of their men from the 1850s. This was partly due to the fact that the Christian mission within the army, but also to a pragmatic patriotism designed to attract and retain more recruits. Thus barracks and training were improved, flogging abolished and sports facilities provided.

Edward M. Spiers skilfully depicts changing conditions within the army and the service's popular reputation as a consequence of the Crimean War and the Indian Mutiny, which were described by a friend of mine as "the two great wars of the Victorian era". But he slightly points out, these

changes were not enough to prevent the army from being a "thin red line" in the face of a "thick red line" of civilian society.

As for the rank and file, clerical rates of pay, huddling and abject living conditions, crowded recruiting centres, and desertion commonplace. As a recruiting sergeant recalled of the 1830s, "it was only in the hounds of discipline or in the hounds of desertion that the army was kept in the ranks. A few gentlemen did in the ranks, but as an officer called of in 1830: "Those who have not actively excelled, what a barracks-room, crowded with noisy, foul-mouthed, and more or less drunken men, and at night cannot conceive what a man with a white face, a desperate feeling at such times." After three years in the ranks one gentleman, in addition to more serious degradation, had utterly lost the proper use of the letter "h". The infantryman's basic pay remained 1s per day throughout the nineteenth century, but this was so reduced by stoppages that he had to be guaranteed a minimum of 2p. At times even these rock-bottom rates compared favourably with the lowest paid clerks, who in 1900 the infantryman's 11s 6d per week was over 2s lower than the poorest paid agricultural worker in mainland Britain. There was, however, a gradual change of attitude towards the port of officers to the warfare of their men from the 1850s. This was partly due to the fact that the Christian mission within the army, but also to a pragmatic patriotism designed to attract and retain more recruits. Thus barracks and training were improved, flogging abolished and sports facilities provided.

Edward M. Spiers skilfully depicts changing conditions within the army and the service's popular reputation as a consequence of the Crimean War and the Indian Mutiny, which were described by a friend of mine as "the two great wars of the Victorian era". But he slightly points out, these

changes were not enough to prevent the army from being a "thin red line" in the face of a "thick red line" of civilian society.

As for the rank and file, clerical rates of pay, huddling and abject living conditions, crowded recruiting centres, and desertion commonplace. As a recruiting sergeant recalled of the 1830s, "it was only in the hounds of discipline or in the hounds of desertion that the army was kept in the ranks. A few gentlemen did in the ranks, but as an officer called of in 1830: "Those who have not actively excelled, what a barracks-room, crowded with noisy, foul-mouthed, and more or less drunken men, and at night cannot conceive what a man with a white face, a desperate feeling at such times." After three years in the ranks one gentleman, in addition to more serious degradation, had utterly lost the proper use of the letter "h". The infantryman's basic pay remained 1s per day throughout the nineteenth century, but this was so reduced by stoppages that he had to be guaranteed a minimum of 2p. At times even these rock-bottom rates compared favourably with the lowest paid clerks, who in 1900 the infantryman's 11s 6d per week was over 2s lower than the poorest paid agricultural worker in mainland Britain. There was, however, a gradual change of attitude towards the port of officers to the warfare of their men from the 1850s. This was partly due to the fact that the Christian mission within the army, but also to a pragmatic patriotism designed to attract and retain more recruits. Thus barracks and training were improved, flogging abolished and sports facilities provided.

Edward M. Spiers skilfully depicts changing conditions within the army and the service's popular reputation as a consequence of the Crimean War and the Indian Mutiny, which were described by a friend of mine as "the two great wars of the Victorian era". But he slightly points out, these

changes were not enough to prevent the army from being a "thin red line" in the face of a "thick red line" of civilian society.

As for the rank and file, clerical rates of pay, huddling and abject living conditions, crowded recruiting centres, and desertion commonplace. As a recruiting sergeant recalled of the 1830s, "it was only in the hounds of discipline or in the hounds of desertion that the army was kept in the ranks. A few gentlemen did in the ranks, but as an officer called of in 1830: "Those who have not actively excelled, what a barracks-room, crowded with noisy, foul-mouthed, and more or less drunken men, and at night cannot conceive what a man with a white face, a desperate feeling at such times." After three years in the ranks one gentleman, in addition to more serious degradation, had utterly lost the proper use of the letter "h". The infantryman's basic pay remained 1s per day throughout the nineteenth century, but this was so reduced by stoppages that he had to be guaranteed a minimum of 2p. At times even these rock-bottom rates compared favourably with the lowest paid clerks, who in 1900 the infantryman's 11s 6d per week was over 2s lower than the poorest paid agricultural worker in mainland Britain. There was, however, a gradual change of attitude towards the port of officers to the warfare of

